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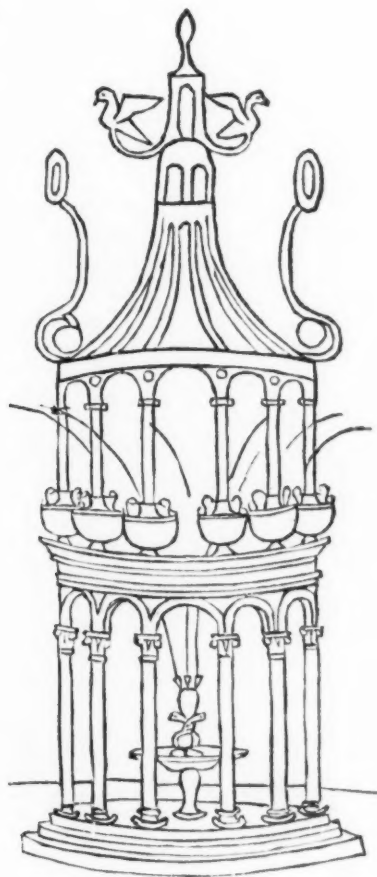
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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VENETIAN WOODCUT
IN COLUMNA, HYPNEROTOMACHIA
POLIPHILI, 1499

THE NOTABLE BEQUEST OF
ISAAC D. FLETCHERHIS SOLUTION OF THE MUSEUM PROBLEM
OF CONDITIONAL GIFTS

ISAAC D. FLETCHER'S bequest to the Museum is notable for the number of works of art it includes. It is even more notable for the amount of money given. But it is most notable for the delicate line which he has drawn between his strong desire to make his collection a permanent memorial to his wife and himself by keeping it together, and his recognition of the inexpediency of making the acceptance of his gifts conditional upon carrying out that desire as a legal obligation. Legally, his bequest is absolute; but his making it absolute while expressing a strong desire puts upon the Museum the strongest obligation of honor to meet that desire to the farthest extent consistent with wise museum policy.

The number of objects of art which the Museum has selected from Mr. Fletcher's collection under the terms of his will is 251. They may be roughly classified as follows: paintings, 37; sculpture, 10; textiles, 31; ceramics, 157; miscellaneous, 16. It is expected that all these works of art will be exhibited together early in the coming year and any description of them in the BULLETIN is reserved until the time of this exhibition.

The amount of Mr. Fletcher's residuary estate, which passes to the Museum under his will, is not as yet definitely ascertained. It is unquestionably over \$3,000,000. But the terms of his will, which seems to be a model in drawing the delicate line referred to, can now be precisely stated and read as follows:

"I give and bequeath to The Metropolitan Museum of Art all my objects of art, whether in my residence, No. 2 East Seventy-ninth Street, in the Borough of Manhattan, City of New York, or elsewhere, which the Museum may select for exhibition as a permanent part of its collections. By giving this opportunity of selection to the

Museum, I wish not only to include in my gift all objects of art which should appropriately form part of the permanent collections of the Museum, but to separate therefrom any which may be deemed unsuitable by the Museum for such purpose. I use the term 'Objects of art' in its broadest sense, intending thereby to include pictures, statuary, sculpture, ceramics, textiles, metal work, and all objects of a character included in the collections of the Museum.

"It is my earnest desire that all the objects included in this gift shall be exhibited in the Museum, grouped together in some special gallery or galleries.

"It is also my desire that if it is found impracticable to exhibit the heavier pieces of statuary and sculpture embraced in this gift in the same gallery with the other objects of art, those pieces shall be exhibited together in a single group.

"I also desire that the gallery in which my collection or major part of it shall be exhibited, shall be known and designated as the 'Mr. and Mrs. Isaac D. Fletcher Gallery,' and that all the objects of art included in this bequest shall be properly labelled as belonging to the 'Mr. and Mrs. Isaac D. Fletcher Collection,' and in so far as they may be arranged in groups, there shall be a group label as well as an individual label.

"I also desire that all the objects of art included in this bequest shall be designated in the Museum catalogues as belonging to the 'Mr. and Mrs. Isaac D. Fletcher Collection.'

"It is also my desire that such part of my collection as the Museum shall select for permanent exhibition shall be exhibited in its entirety separate from other exhibits, in some gallery or galleries to be temporarily set apart by the Museum for this purpose, for a period of not less than one year.

"I do not intend that this expression of my desires shall constitute a condition upon this bequest, nor constitute

a legal obligation on the part of the Museum to comply therewith, but the assembling of these objects of art has been the result of many years of effort on the part of my wife, now deceased, and myself; and it is my very earnest desire and expectation that this bequest shall be maintained as a memorial especially to her, and I rely upon the high character of the Trustees directing the Museum, that they will fully meet my wishes in providing as dignified, safe, and permanent exhibition of my collection as shall be practicable."

Under the eighth clause of Mr. Fletcher's will, the Museum is also made his residuary legatee.

Mr. Fletcher has evidently carefully thought out his bequest to the Museum, both on his own side and that of the Museum Trustees. It would seem that he has considered quite as much the duties of Museum Trustees as his own wishes. Nothing could be plainer than his strong expression of desire to form a permanent memorial collection, shown separately from other museum exhibits. On the other hand, he has no less clearly recognized the limitations imposed on Museum Trustees in carrying out such a desire.

Subordinate to these controlling principles he has given no less attention to other important details. From the same double point of view he has not obligated the Museum to take his entire collection. He leaves the Museum free to select only those objects which it desires for exhibition. This is a very wise provision in his own interest and equally wise in the interest of the Museum and the public. Any collector, desirous, as was Mr. Fletcher, of representing his taste to future generations by a gift of his collection, might naturally, if his own point of view were to be considered, wish to be represented by his entire collection; but from a public point of view, many objects, however important to his collection when exhibited by itself, would not be important to his collection when exhibited in conjunction with other Museum collections. Mr. Fletcher has, therefore, very con-

siderately put upon the Museum no obligation to take anything it did not affirmatively select. He undoubtedly realized that in forming any collection which is to be permanently kept together, exclusion is quite as important as inclusion, and that the higher the quality of the objects included in such a collection, the greater their public value even if to secure that quality their number is restricted.

His desire that this collection shall form a permanent memorial to himself and his wife and be kept together in a gallery which shall bear his and her name is a very natural and proper desire on the part of any donor. None of us should be ashamed of wishing to be remembered as public benefactors. It is the motive which underlies many great and useful public gifts of the present and past generations. None the less, Mr. Fletcher recognized the limitations which all great public art museums must observe in accepting gifts of this character, and the obligation of such museums, having in mind prospective growth, not to tie their hands in the future so as to prevent them from classifying their collections properly and displaying them as a balanced whole. Only thus can such museums best accomplish their fundamental educational purpose.

Mr. Fletcher's compromise between his wish and his sense of public duty undoubtedly evidences the conclusion of a conscientious and thoughtful man in this conflict of purposes. It would have been quite possible for Mr. Fletcher to have turned his own New York house into a museum and endowed it so amply with his residuary estate as to provide for future maintenance. He could have done this either by creating an independent institution with trustees of his own selection, or he could have left his collection and his house to the Metropolitan Museum to be managed by its trustees with income which he would provide. In such case, by either method, he would have gained a more exclusive memorial but at the sacrifice of a greater public benefit. For unless the purpose of a museum be solely to charm the aesthetic sense like a tastefully furnished room, its usefulness depends largely

upon the scientific arrangement of its collections as a whole. Not that in scientific arrangement the aesthetic should be ignored but that it should be properly subordinated to principles of period, nationality, and material. Only by such an arrangement can the historical development of art and the relation of different countries to the development of art be illustrated. There certainly may be exceptions to this rule. There are collections so homogeneous in character, which either have or can be given such an appropriate setting, that they should preferably be kept separate, so as to be enjoyed and it may be also studied in their home surroundings. Such a conjunction, however, is rare and the very exception proves the rule, because the reason for the exception is the reason for the rule.

It may be pertinently asked how far the Metropolitan Museum of Art, and for that matter any like institution, can recognize the natural desire of donors for some lasting recognition of their gifts without impairing scientific installation, present and prospective. The action of the Metropolitan, taken promptly after Mr. Fletcher's will was made public, indicates this. It can label every object with the donor's name. It can group together objects which naturally belong together and are likely to remain together and give them a group label. It can recognize the donor in its catalogues and handbooks. It can exhibit a new collection as an entirety for a limited time, as it intends to do with Mr. Fletcher's collection. It can even give a donor's name to a gallery, as it has done in the case of Henry G. Marquand. But it cannot wisely prevent the proper arrangement of its growing collections as an integral whole by accepting gifts conditioned on perpetual segregation. There are exceptions to this rule as, indeed, there are exceptions to any general rules. Such an exception was made in the case of the Altman Collection. There undoubtedly will and should be exceptions in the future. But these exceptions in case of a museum so well established as the Metropolitan and with such certainty of continued growth will become rarer and rarer, and when made

will be predicated either on the great value of the collection or on its being so homogeneous in character as to fit naturally into any proper prospective installation.

ROBERT W. DE FOREST.

THOMAS EAKINS: TWO APPRECIATIONS¹

AFTER a long and careful survey of modern paintings in America, the conclusion is plain that innovators in art—men who follow no traditions but who select their themes from impressions of somewhat unusual phases of nature—men like Degas, Monet, Pissarro, and Whistler, all great masters—have created a very baneful influence upon the painters who have attempted to follow them. There are, on the contrary, great traditions that march through the centuries, like giants in armor, shining with beauty and strength. Such a tradition is that which passed from Jordaens to Rubens—the prince of all painters—from Rubens to Van Dyck, through Kneller and Lely to Carolus Duran, and now proudly lives in the portraits of John Sargent. About fifty years ago a little picture was painted in Philadelphia by Thomas Eakins and for many years this small canvas has been hanging, perhaps unnoticed save by a few searching and discriminating eyes, in the galleries of the Metropolitan Museum in New York. Thomas Eakins in *The Chess Players* followed the traditions of the Dutch school, and at that time—the early 'seventies of the nineteenth century—when Manet, Monet, and Whistler were either unheard of or derided, this Philadelphian, after a short visit to Europe, rivaled in this mas-

¹On Monday afternoon, November 5, the memorial exhibition of the paintings of Thomas Eakins will be opened with a private view for members and their friends. The exhibition will be shown until December 3. In connection with this loan exhibition, the BULLETIN publishes the following appreciations of the work and character of Thomas Eakins and estimates of the ultimate place that will be accorded him in the history of American painting. They are written by J. McLure Hamilton and Harrison S. Morris, respectively, two men who knew the artist personally and have been for many years familiar with his work.—THE EDITOR.

terpiece the best works of Meissonier or Menzel.

Either through choice or necessity the career of Thomas Eakins was limited to the city which has produced more great men in art, medicine, and law than any other in America and there, where Quakers sought—though vainly—to obtain obedience to the commandment "Thou shalt not make unto thyself any graven image" and exhorted men to deal justly with each

without receiving any assurance that he was entitled to a high position among artists.

In conjunction with Henry Thouron—another unknown master, whose two decorations in the Cathedral of Philadelphia will remain immortal—he labored steadfastly in the schools of the Pennsylvania Academy of the Fine Arts to guide the students of that institution in those sound principles which must always be the foundations of



PAIR-OARED SHELL BY THOMAS EAKINS

other, this quiet, conscientious master worked out the serious problems of light and motion and anatomical construction unaided and almost unknown.

It is due to the initiative and generosity of the Director and Trustees of the Metropolitan Museum that the collected works of Thomas Eakins are, for the first time, to be placed before the art lovers of New York and to obtain in the metropolis of America the recognition and admiration which the master was denied in his lifetime; Thomas Eakins died without receiving his just reward. Whatever he may have thought of his own standing as an artist, however strong his hope that his work would be at some future time presented to an audience learned in the canons of art, he passed away last year

great art. To a nature like that of Thomas Eakins, these principles were inborn. To him art was built upon a solid basis; construction was everything and surface little or nothing.

Light and shadow were problems worthy of consideration, but the surfaces upon which light and shadow play were unimportant. The sheen of silk or the duft of wool stood in his view in one category. "I would paint your child," said the eccentric Matthys Maris to a fond mother, "if she were not so spotlessly clean and so extravagantly pretty," and so thought and painted Thomas Eakins. To him the poetry of Walt Whitman rang as true as Mother Earth could sing; while the school of Boucher and Fragonard was as false as the society which patronized it. In his

study of anatomy Eakins not only sought the form and position of muscles, but he aimed to fathom the mechanical part of the science of motion. In this endeavor he was at first misled by photographic presentations of the movements of men and animals that, owing to an entire mis-

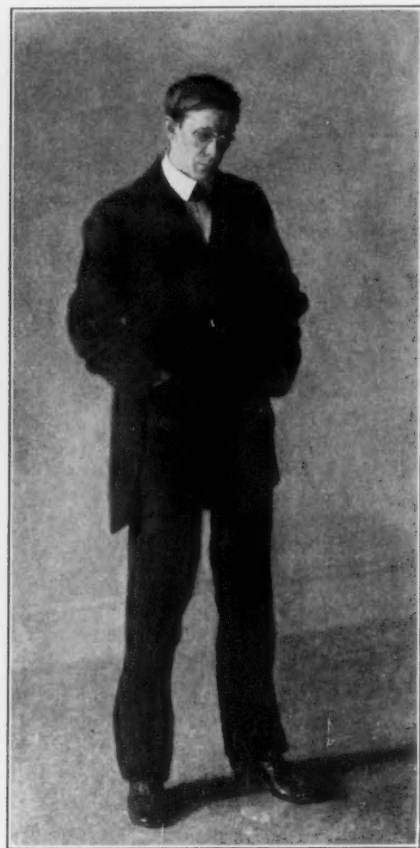
startling in its truthfulness—Turning the Stake-Boat—noteworthy for the dexterous handling of blues and grays—and Katherine.

In the two large and imposing works, *The Gross Clinic* and *The Agnew Clinic*, Eakins reveals himself as the great master, standing with Manet at his best and, in many respects, reminding us of those wonderful portrait groups in the Museum of Haarlem by Frans Hals. Eakins has immortalized the Guild of Surgeons of Philadelphia just as Hals has made famous the guilds of Holland but, unlike the Dutch painter, Eakins had no brilliant color to deal with—no frills and laces, no slashed doublets and lawn sleeves, no emblazoned banners but only the dull drab and gray clothes of the surgeons and students of the Quaker City. The glitter of steel instruments and a touch of blood give the only color notes to these two pictures, pictures that speak loudly of the virility of the painter and of the complete seriousness of a mind bent upon solving every problem of grouping, form, chiaroscuro, perspective, and realistic effect.

There may be a conflict of opinion respecting the comparative merits of the two portrait groups—the exponents of "light" favoring *The Agnew Clinic*—but no one can deny that in *The Gross Clinic* there has been nothing omitted that the artist deemed necessary to make his conception of that class-room and its distinguished head, a real and living record of a useful and necessary, if painful, scene.

When speaking upon the art of Japan, a Japanese once said quaintly, "Were we artistic, we did not know it." It can be said sadly of Thomas Eakins, that he did not know, what his countrymen soon shall know, that he has painted the two really great portrait masterpieces of America in the nineteenth century.

J. McLURE HAMILTON.



THE THINKER
BY THOMAS EAKINS

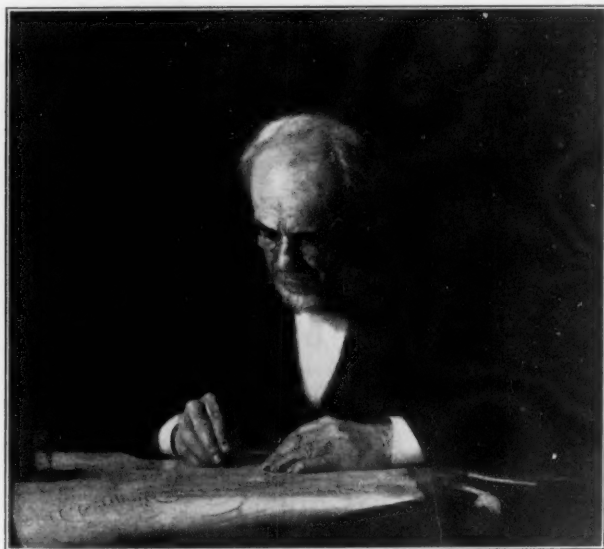
conception of the functions of the eye and to the misunderstanding of the camera, betrayed him, as it did other designers and painters of the time, into a false notion of what motion really is, a continuous and rather indefinite flow of form rather than an angular fixity. This study of motion, however, resulted in the production of the type of pictures represented by Sailing—

THE high traditions of the original schools of art of the Pennsylvania Academy of the Fine Arts ended with Eakins. These schools had come down from Sully and Charles Willson Peale to Scheussele and Leutzé, and Eakins had imbibed the sincere

and thorough principles they had implanted. There was an art founded on knowledge and imagination, an intellectual art that embodied beauty with truth.

Eakins received much of his instruction from the two later painters, and finished it off under Bonnât and Gérôme in Paris. He naturally sought these masters of the delineation of the actual, because his mind was a radical one which went to the roots of beauty, to its noble structures and uncon-

worked with an enthusiasm that regarded everything as negligible but art; and he put into the minds and hands of his pupils a reverence for the principles of creative painting and sculpture that made them his devoted adorers and animated them with his own aims and often with his own technique. His dominating character overcame the weak; but into the strong it entered with a purpose so powerful as to leave its trace in much of American art



THE WRITING MASTER
BY THOMAS EAKINS

promising justice, rather than to its superficial loveliness. What he sought with his searching brush was reality, because his cultivated intellect perceived that beauty rests in reality so deeply that nothing genuine can be ugly.

He became the chief inspiration of those schools in Philadelphia and led them for many years in sanity of teaching and in the spirit of enjoyment that forgets the hard work in art for its infinite returns to the soul. You can see the imprint of his forceful nature in much of the best painting and illustrating that was done in this country from the period of the Centennial Exposition down to yesterday. He, himself,

as we know it. The graces are often of Gallic origin; the strength came much from Eakins and the traditions he carried onward from the old sources in Philadelphia.

But a reaction, as always, set in which, with polite views about art, saw in the virile teaching and manly productions of Eakins a shock to its fastidious conventions. The right man was lifted from the right place and gentler etiquette began a new kind of era. Eakins was thus liberated to paint the things which teaching had checked and he poured out a rich abundance of canvases and often of sculptures, that has its reflection in the group now shown in his manly memory.

I can conceive of few happier careers than that of Eakins. He was no fashionable painter avid of admiration. He went his steady way toward his goal and he attained it if ever man did. He had the happiness of achieving what he sought to do with brush and clay; he drew around him the companions he liked, whose ideals were his own; he lived a domestic life of tranquil comfort and intellectual interchange; he was respected and admired as an artist, though more beyond than in his own city; and he saw his faithful pupils rise and go forth to fame, to positions at home and abroad of enviable rank. He did what he liked, and what he liked was best worth doing in all our list of endeavor, for he was a great artist and he enriched our national possessions with masterpieces like the portraits of Agnew and Gross, as well as delicate studies at the other extreme of size, like the Chess Players and the Rush—works that will endure with the structure of our national life.

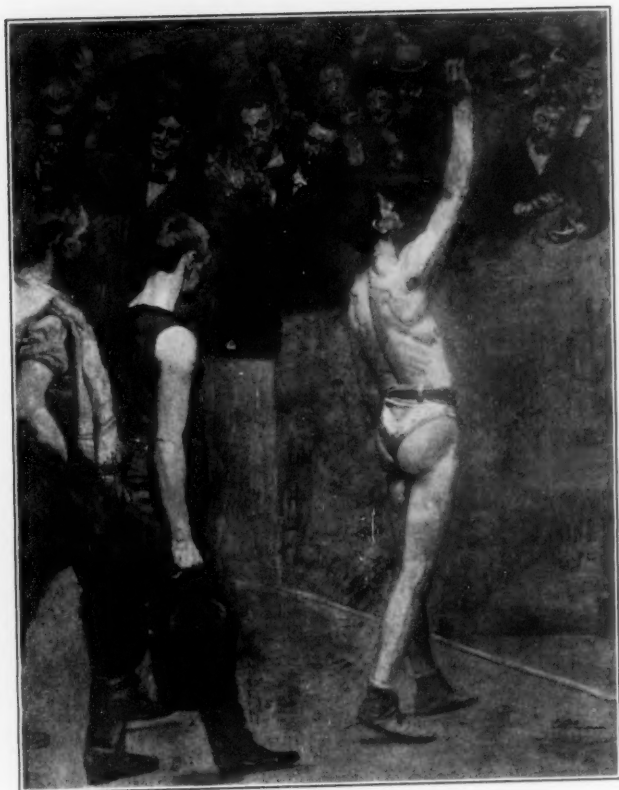
The quiet but earnest spirit of Eakins looked out at you from a face that was almost heavy with thought and invention. He spoke slowly but firmly on deep-founded principles of life. He showed little levity, but was fond of a joke; and his charity, as with all such reflecting natures that know the springs of human motive, was overflowing. Like Chase he never uttered any bitterness about other artists. His impulse was that of a born teacher—to help, to develop, to unfold, for the betterment of the individual and of the race. He was as frank in speech as he is in his art. He would make no concessions against his convictions, and thus his talk was an education to those who were near to him, for he was rather silent in company not in harmony with his devices. His studio, whether at home or elsewhere, was no show-room of elegance and allurements. It was rough and coarse and dusty. He wore no velvet and fine linen, his habitual

working dress was often uncouth, and I remember seeing him, in the summer-time, almost a study in the nude as he modeled or painted in his attentive way. But in his social habits he was the plain, rather taciturn gentleman of simple demeanor and dress.

It was this bent of mind that made Eakins choose for subjects the rough and tumble of the boxing bout or the hit or miss of the cow-boy and the explorer. He reveled in types of strength and adventure, as is shown by his fine canvases of glove contests and his portraits of men of science in their field costumes. He enjoyed the wild rush of his bronco across country, near his haunts in the Welsh Mountains of Pennsylvania; and I recollect one such episode when I found myself astride of a pony, which in spite of me followed at a gallop the mad pace which Eakins set on his western nag. He was strong and fearless in his life, in his convictions, and in his art, and you have the verification of this in the representative group of his work which is now so reverently displayed to do him honor.

It is inevitable that what is just and true and beautiful will find its ordered place in the substance of life. It may tragically outlast its creator and come to its own in a new generation, or it may have recognition in his day. But prevail it will even in a world that must have authority for its liking; even in a world that has sacrificed many who bore it the richest gifts. Eakins was valued by those of his day who foreknew the significance and endurance of his monumental additions to our art. He was a powerful master in teaching and a painter of accepted rank in America and in France. I have faith that he will step to a place among those who have touched the top of American achievement and that the affection of his friends will expand to the admiration of his countrymen of the coming age.

HARRISON S. MORRIS.



SALUTAT
BY THOMAS EAKINS



VENETIAN WOODCUT
IN VORAGINE, LEGENDARIO DE SANCTI, 1499

EXHIBITION OF ITALIAN RENAISSANCE WOODCUTS

ON the afternoon of November 5 there will be a private view, for members of the Museum and their friends, of a loan exhibition of Italian Renaissance woodcuts, which will be open to the public from the morning of November 6 through Sunday, February 17. Of the two classes of prints shown, those made prior to 1500 are all book illustrations, while those made after that date are for the most part large single sheets. Of these latter, many, known in the language of the collector as *chiaroscuros*, are printed in color. A catalogue of the exhibition has been prepared and will be on sale.

For this, the first exhibition of such prints to be held in New York, the Museum is especially indebted to J. Pierpont Morgan and George A. Plimpton of this city, and to J. B. Ayer of Boston and Paul J. Sachs of Cambridge, whose generous aid has made it possible. Mr. Morgan has contributed from his library many of the most important and famous woodcut books of the period, while Dr. Ayer has lent his large and interesting collection of *chiaroscuros*. It is important to note that most of the items lent by Mr. Morgan have in the past belonged to either Richard Bennett or William Mitchell, both great bibliophiles, and the latter, in addition, one of the most intelligent collectors of woodcuts that the world

has ever known. The Ayer Collection was formed with the aid and advice of the late Sylvester Rosa Koehler, for many years curator of prints at the Museum of Fine Arts in Boston and widely known as one of the great authorities on the history and technique of the woodcut.

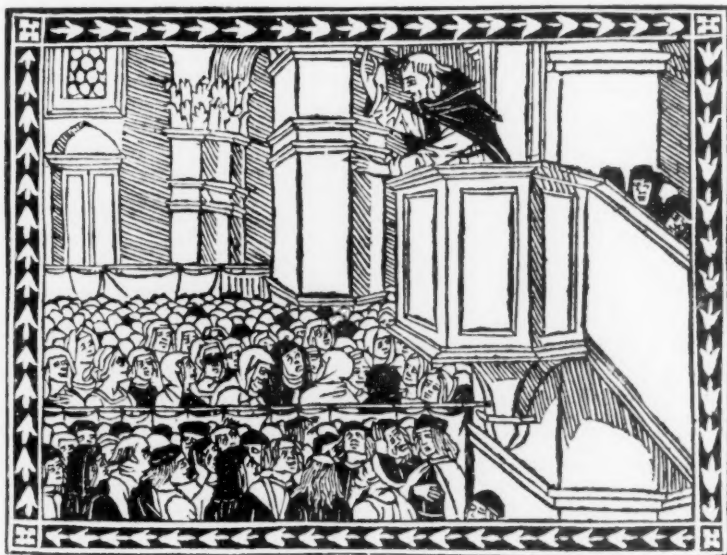
Many of these woodcut books are among the earliest things that were collected and preserved, a few of them having brought high prices as early as the end of the first quarter of the sixteenth century, while all of them have been objects of esteem among cultivated people for at least three hundred years, a record of continuous appreciation that few things, aside from a small number of paintings and sculptures, can boast of. As for the single prints, the place they have occupied in the eyes of collectors may be judged from the fact that when several of those now exhibited were recently removed from the leaves of the books in which they had been placed in the early part of the eighteenth century, they were found to have been backed and rebaked, the successive layers of blank paper on which they had from time to time been carefully laid down for preservation by their early owners showing water marks several of which date back into the sixteenth century. Although they are not so well known in this country as prints of finer texture by more modern artists, they have the sanction of many generations of intelligent appreciation, and if for nothing

else should be objects of respect and interest.

None of the most primitive Italian woodcuts are exhibited, as they are known to exist only in a few of the great European collections, but there are particularly beautiful examples of the woodcuts used by the illuminators to embellish the margins of books, one of the very earliest forms of woodcut work. As the history of the woodcut, like that of engraving and etch-

signs of such artists as Raphael, Parmigiano, Titian, and Mantegna.

Among the more important items shown are the *Meditations of Cardinal Torquemada*, containing impressions from the blocks used in the first illustrated Italian book; the Foligno *Divina Commedia* of 1487, the first really illustrated edition of Dante's great poem; Valturius' *Art of War* of 1472, the first illustrated book about the science of war; Calandri's *Arithmetica* of



FLORENTINE WOODCUT

IN SAVONAROLA, *COMPENDIO DI REVELATIONE*, APRIL 23, 1490

ing, is very largely that of book decoration, it has been possible to illustrate in rather limited space the development of the woodcutter's art in Italy from the first woodcuts printed in an Italian book to the full glory of the work produced in Florence and Venice between the years 1490 and 1500. Few books produced after the latter date are shown, although there are typical examples of the several styles of woodcut book decoration which prevailed during the succeeding century. The walls of the gallery are hung with the large single prints, most of them in color, which were produced during the sixteenth century after the de-

1490, the first arithmetic and one of the most charmingly illustrated and decorated books ever made; many of the little tracts issued at Florence in connection with the Savonarolan incident, containing delightful woodcuts which are among the masterpieces of the art; the first Euclid with its splendid decoration; the famous Venetian editions of Petrarch, Boccaccio, and Voragine; and two copies of the very beautiful and important *Fasciculus Medicinæ* of Ketham. There are also Saint Bonaventure's *Devout Meditations*, impressions from a number of the famous blocks which first appeared in the Mallermi Bible of

1490, two copies of Colonna's Strife of Love in a Dream, so cherished because of its woodcuts that it is frequently reputed the most beautiful book ever printed, and the famous Vallisumbrosian Missal, laden from cover to cover with woodcuts, and long regarded as one of the most remarkable of all prayer books. Among the single prints may be pointed out the Death of Ananias, the earliest dated Italian *chiaroscuro*; the Sibyl after Raphael, well and tenderly remembered through its reproduction as the vignette upon the title page of the second series of Palgrave's Golden Treasury; and a number of other prints by Ugo da Carpi, among which is his great Diogenes. There are many charming prints after Parmigiano, several of the very important and impressive *chiaroscuros* by Andreani after Mantegna's Triumphs of Caesar, and a number of the quite remarkable prints in black and white by Boldrini after Titian. Not the least interesting of the black and whites are six of the set of Labors of Hercules long attributed to the great French artist Geoffroy Tory, but now known to be by Giovanni Andrea Vavassori of Venice.

The Italian woodcut, almost invariably intended for decorative use, owes much of its charm and interest to the fact that it was made for a specific purpose and in response to a definite economic demand. Having, therefore, an immediate and practical *raison d'être* of a kind lacking to most modern "fine prints," as that term has been defined by Sir Frederick Wedmore, it differs from them in many respects, not the least important of which is a certain, may one say, pragmatic quality. For they "work," and they were meant to "work," were contrived and executed to fill needs. Open of line and, on occasion, rough of texture as they are, they almost without exception have that essential character which marks every truly functional thing. In great part made by anonymous artists for the pleasure of the anonymous public, these woodcuts are among the most delightful manifestations of "popular art," as in them is to be seen in a remarkably pure and isolated way that peculiar craftsmanlike quality upon which all truly popu-

lar art is based. The work, growing out of its time and country, in large part a reflection not of its most eminent men and the complexity of their thought, but of the desires and mentality of the crowd, is always thought out and carried out in what one may call the commonplaces of the day, the cheerful, ingenious, frequently charming, and often careless expression of those who live in a great and living tradition. Here are the pictorial word and phrase of those who looked to Botticelli and Raphael and Titian as their great contemporary painters; and although we of today must to some extent look at these prints through the achievement of those greater masters, we must be careful to remember that the work of those masters was but the supreme excellence of the common idiom, and that without that idiom with its freshness and its raciness their work would have been other than it was. One other thing, also, it is well to bear in mind, and that is that with few exceptions these prints were produced cheaply and presumably in large quantities for popular consumption. They were so cheap and so popular that, almost literally, they were consumed, and many of them are today of extraordinary rarity. Impressions of such "quality" as are expected in nineteenth-century prints can not be had except by accident, for not only were their surfaces worn away by the too familiar thumb and the tear and wear of the small household, but the collector of prints as things in themselves had yet to make his appearance when they were made, and in consequence they were printed *tel quel* for the chapman and the small bookseller.

The Florentine woodcut book illustrations, in the opinion of such competent authorities as Paul Kristeller and Bernhard Berenson, among others, are among the most noteworthy and charming ever made. The arrangement of whites and black, the delightful and often drastic simplification of statement, and above all the frankest utilization of the peculiar qualities which the wood-block, and the wood-block alone, will yield under the knife, have combined to give them their niche apart in the temple of beauty. Such prints as that of Savona-



FLORENTINE WOODCUT
IN SAVONAROLA, TRACTATO DEL
SACRAMENTO DELLA MESSA
ABOUT 1495

rola Preaching in the Cathedral, the Pietà in which Christ stands upon the altar, and Savonarola in his cell, bid fair for recognition among the greatest masterpieces of the wood-block. The Venetian woodcuts, not so frequently pictorially successful as the Florentine, rank high in the small number of fine engraved ornaments, more than holding their own in the company of the Otto prints, the German Little Masters, and the various French ornemanistes, a field which, however limited its appeal may be, has engaged the talents of many very great draughtsmen, and offered unlimited scope for the display of consummate artistry.

The large woodcuts on the walls were not meant for close inspection, their function being wall decoration and their qualities all correspondingly bold. If regarded as portfolio prints, they are undoubtedly failures, but they were not made to be kept in portfolios or seen in the hand, and to judge them from that point of view would be to commit an injustice. Seen the way they were meant to be seen, with and as a part of the furnishing of a room, and at a dis-

tance, they are among the most successful prints ever made, for they are among the few prints which have either the size or the carrying power to justify their being qualified as decorative. Once these things are taken into account, the frequently beautiful draughtsmanship of these prints and their usually most accomplished composition stand forth and compel admiration.

Many people have come to think that a "print" is *per se* something to be examined close under the eye, to be liked or disliked according as its texture is comforting when held close to. But many of the prints produced during the great periods of art do not justify such a point of view. Prints, like paintings, may be minute as miniatures, or rough as great mural decorations, their artistry depending in no wise upon the minuteness of their texture or the singleness of hand that did them, but upon the draughtsmanship, composition, and decorative qualities which are displayed in the completed work, however they got there. And from this point of view this exhibition contains an unusual number of masterpieces.

W. M. L., JR.



MASAOUJI GODA AND HIS COLLECTION OF ARMS

THE veteran collector, Masaouji Goda, an authority on the ancient military arts of Japan and a friend of the Metropolitan Museum of Art, died recently in Kyoto. He was born in the castle of Osaka in 1844, where his samurai forebears had been experts and purchasers of the arms of their feudal princes since the end of the sixteenth century, and where he himself remained in feudal service till the downfall of the shogunate and the burning of the Osaka fortress—which, by the way, was probably the strongest in Japan. Some years ago, Mr. Goda became interested in the work of our Department of Arms and Armor, and a letter from him was published in this BULLETIN¹ at the time he presented three of his famous Kaneiye sword guards to the Museum. There is reason to believe, in fact, that he had in mind ultimately to present us much of his collection of sword furniture and armor. He certainly wished no one else to have it, although he was tempted repeatedly to dispose of it.

I met Mr. Goda in his home in the Fuya niijo, Sangaru, in Kyoto, in 1905, under circumstances which were trying for both of us; for when I made my first bow to him, forehead to ground, in the old Japanese fashion, drawing in my breath audibly and doing my best to murmur the polite phrases of the visitor, I came as a competitor for an object which he was anxious to purchase himself. This was an early corselet (now in Case O.5, Room H 6) which a dealer in antiquities had pawned to him—pawning in Japan is often the first step toward a purchase. But at the moment of my visit, Mr. Goda was not in a position to pay the price asked and so the armor was duly redeemed and he saw it packed and carried away with the good humor of a sportsman. He even poured "coals of fire" on my interfering head; for, instead of holding this purchase against the Museum which I was representing, he wished to learn of its work, and in the end

became so much interested in it that he sent us as a gift, through the American ambassador, three of the most precious objects in his collection!

My next visit was paid to Mr. Goda in May of this year, twelve years later. He was then in ill health, recovering slowly from a stroke of paralysis, and I found that family affairs had made it desirable for him to dispose of his collection. So my visit



MASAOUJI GODA, KYOTO, 1917

was, museumly speaking, opportune. He offered me the chance to secure for our collection his series of sword mounts, sword guards, the most important of his helmets, his earliest swords, and a number of objects in lacquer (the like of which I had never seen) which accompanied the war panoply of a daimyo; and this opportunity was embraced through the generous gift of a Trustee of the Museum who has asked that his name be withheld. To these objects, Mr. Goda added as a gift a splendid Miochin head-piece and two quivers of early period and extreme rarity.

Accordingly, thanks to the Goda Col-

¹Vol. II (1907), pp. 107-8.

lection, the Museum adds to its series many admirable objects representing the art of the Japanese armorer. Its sword furniture—and we had little in this field—gives us genuine examples of the workmanship of the great sword decorators of the sixteenth, seventeenth, and (mainly) eighteenth centuries, including notably the Goto. It may be emphasized that these objects were selected by an expert of taste and experience who for his own satisfaction and without a commercial leaning had chosen them among thousands of specimens during

In this regard, I note that in the collection of Mr. Goda we have two genuine specimens of guards by Kaneiye. On one of them is pictured an elderly lover of tea ceremonies gazing rapturously at a flower arrangement—a guard, well known to the connoisseurs of Japan, which has been in the possession of Mr. Goda for about half a century. The second Kaneiye guard accompanies a small sword (*wakizashi*) of beautiful quality whose various metal furnishings are all by the hand of the Kaneiye! This is the sword which Mr. Goda



SWORD GUARD BY KANEIYÉ I

a long period—at least half a century. Some of the objects, indeed, belonged to the family of Mr. Goda and were the fruit of his forebears' judicious selection. This provenance may not seem important to an occidental collector who promptly classifies and esteems his Japanese gatherings according to the eminent signatures they bear; but to the discriminating Japanese this matter *is* extremely important, for it is apt to spell the difference between the real and the false. In fact, I think it may truly be said that of sword ornaments which are collected at random and bear the names of early Goto, perhaps not more than one in ten has any reasonable likelihood of being genuine; nor among one hundred old sword guards signed "Kaneiyé" has the collector more than a bare chance of finding a single example of the workmanship of this great family of artists.

loved best of all and which he thrust in his obi when I took the picture here shown.

Another sword guard from the Goda Collection is a genuine Nobouiyé I (1550) and with it is a helmet "bowl," or *hachi*, by the same famous artist. Regarding this object, too, one may note that while "Nobouiyé" helmets are relatively common in Japan (at different times I have bought three of them), genuine specimens from the hand of the first master are supremely rare; besides the Goda *hachi* I know of but two others in Japan. These, by the way, stand gloriously apart from the copies or counterfeits when one contrasts them. In the genuine examples, the bands of metal which make up the bowl of the helmet (*hachi*) are combined in subtle curves so gracefully that no copyist has as yet successfully reproduced them.

B. D.

GOTHIC TAPESTRIES ON LOAN

TAPESTRIES of the highest order are to be seen in Wing H through the kindness of Edson Bradley in lending to the Museum four rare and precious Gothic hangings—pieces that are unsurpassed by any of their kind. These were formerly in his house at Washington, D. C., which is now turned over to the American Red Cross for war relief work.

Although all date from the fifteenth century, the most important is perhaps the very large one hanging on the east wall of Gallery H 14, representing scenes from the Siege of Troy. The Trojan War was a popular theme among weavers in those days, when wars were more frequent though less hideous than today, and there still exist two incomplete sets¹ and several single hangings² of this subject in European collections. Most fortunately, too, eight small color sketches for this series, "petit patrons" from which the larger cartoons, "grand patrons," were made, have been preserved and are now in the Louvre. These do not follow the Homeric legend, however, but a mediaeval version as given in the Roman de Troie of Benoît de Sainte More (1184). Mr. Bradley's tapestry shows three scenes separated by an architectural framework: The Arrival of Ulysses and Diomedes at the Gate of Troy, Their Reception by King Priam, and Achilles and Telephus at the Battle of Messene. The multiplicity of figures, the elaborate detail, and the generous display of patterned textiles give an effect of great splendor, further enhanced by the colors in which the whole is woven—colors at once brilliant and mellow, which have acquired that rare and subtle quality only to be found in century-old hangings. In place of a figured border there are broad inscribed bands, French above and Latin below, describing the scenes represented. The tapestry was made in the second half of the fifteenth century, probably about

1470, in northern France or possibly at Tournai, then a Burgundian town.

More engaging in its conception and even finer in color is the allegorical Burgundian tapestry in the same gallery opposite the Siege of Troy. This represents primarily a princely court with the Prince of Malice throned amid his courtier Vices, and to the left, outside the precincts of the court, the towered and warded castle of the maiden Virtues—Pruia (?), Atempérance, Carité, Humilité, Castité, Sobrité, and Bonté—the first three clad in armor, with Charity carrying her flaming arrows. In greater splendor are the Vices—Depit, Discor, Malebouche, Orgoeul (holding a mirror to reflect the solemn visage of the prince), Flaterie, Gloutonie, Trayson, Yre, Hypocrisie, Envie, and others. Most of these are richly dressed in the sumptuous fabrics which Florence and other great Italian cities produced in the early Renaissance times, and large gleaming jewels of bright colors stud the throne and robe of the prince. Quite droll is the little dog in the foreground, the embodiment of meekness and innocence, who seems, naturally enough, not in the least disturbed by the wickedness of his surroundings.

Another tapestry, in Gallery H 13, shows a characteristic form of amusement of the middle ages—a falconing party—this one said to represent Charles VI of France, with Queen Isabel and Odette de Champdiver, a favorite, who was faithful and kind to the poor king after he became subject to fits of insanity.³ But whether or not it is *Le Roi Bien Aimé*, and there seems to be little evidence to support this theory, the tapestry is of the first half of the fifteenth century, and of Flemish workmanship. There are eight figures in all, some evidently people of the court and others of humbler origin, all set in an enchanting forest of holly, oak, and laurel trees, carpeted with violets, strawberries—blossoms and berries both—heartsease, daffodils, harebells, cyclamen, daisies, bluettes, teasel, broom, plantain, mullen, fritillary, and clove gillyflowers.

³It was to divert and occupy the king's mind at this time that playing cards were introduced into France.

¹At the Palais de Justice, Issoire, Auvergne, and the Victoria and Albert Museum, London.

²Schouvaloff Collection, Petrograd; Cathedral of Zamora, Spain; Château of Sully-sur-Loire and the church in Montereau, France.

Of similar character is Mr. Bradley's fourth tapestry, a French hanging of the late fifteenth century. A lord and lady playing chess occupy the central place, and in the corners are single figures—a hunter with bow and arrow, a gamekeeper, a man with a rolling hoop, and a page carrying a banner. Filling the intervening spaces are orange trees and flowers in great profusion, among which hide conies, quail, pheasants, and other birds.

All of Mr. Bradley's tapestries are in excellent condition and have suffered less from the ravages of time and bad restorations than most Gothic pieces. Together with the set of the Seven Sacraments and the *Baillée des Roses* which the Museum owns, they exemplify, in a manner that leaves little or nothing to be desired, the golden age of tapestry.

R. A. P.

RECENT ACCESSIONS

RECENT GIFTS FOR THE DEPARTMENT OF PRINTS. During the past summer the Museum has received as gifts for the Department of Prints about three hundred and eighty single prints and seven books and pamphlets containing prints. The items thus acquired are of most different kinds, ranging in period and in mood from the *Sphaera Mundi* of 1485 to one of the two sets of lithographs of Mme. Yvette Guilbert by Toulouse Lautrec. The *Sphaera Mundi*, presented by Paul J. Sachs, is a piece of the good, sound printing that Erhard Ratdolt of Augsburg did during his Venetian period, and is remarkable not only for its beautiful woodcut initial capitals, but for the fact that several of its illustrations are printed in color, the earliest recorded examples of pictures so printed. The lithographs of Toulouse Lautrec, presented by Mrs. H. Wolf, are excellent examples of his mordant and highly personal art, and are probably among the more important prints of the end of the last century. Marvelously drawn and bold in conception, they represent a side of modern art that must be reckoned with in the future.

Among the more delightful things received are three books, Verdizotti's *Cento Favole Morali* of 1577, a *Legendario di Sancti* of 1514, and Moritz von Schwind's *Almanach von Radierungen* of 1844, the gifts of an anonymous donor. The *Cento Favole* is doubtless one of the most charming illustrated books of the late Italian

Renaissance, its many full-page woodcuts having been designed by Giovanni Maria Verdizotti, an amateur draughtsman and poet who composed the rhyming versions of Aesop by which they are accompanied. Verdizotti's designs are so good that, notwithstanding the preface states that he made them, many persons have thought they came from the hand of Titian himself. Several of them are especially well known, among them the quite important Oak and the Reed, one of the very best landscapes to be found in an Italian print. The *Legendario*, in addition to the many impressions it contains from Venetian Renaissance blocks of the period just before and just after 1500, has among its illustrations sixty woodcuts from the famous edition of *Voragine* printed at Paris in 1489 by Jean du Pré, one of the fathers of French typography. Being illustrations to the *Golden Legend*, the cuts, almost without exception, portray the violent ends to which all good Christians come in that most delightful book. But so far from being repellant they are positively charming in their gaiety and pleasant manner. The *Almanach*, as its title declares, is illustrated with etchings by Schwind, one of the most captivating German artists of the last century. Their peculiar grace and delicacy are those which one associates with the lighter side of Viennese life in the early 'forties, the days when Vienna too had its pleasant land of Bohemia.

Grenville Lindall Winthrop has pre-

sented two etchings by Samuel Palmer and a mezzotint by David Lucas after John Constable. The Palmers are the well-known Christmas and Opening the Fold, the latter being a trial proof which not only bears pencil memoranda for further work, but shows clearly where the artist has experimented with his composition, as it is touched in several places with Chinese white. The Lucas is a very beautiful trial impression of the small vignette of Hampstead Heath, one of the minor masterpieces which this great mezzotinter put forth, a sampler, so to speak, of all the technical and poetic excellencies over which he had such distinct command. A scrap book containing about eighty prints comes from Howard Mansfield. Of the most varied character, this little collection, among which may be especially noted Bonington's Bologna, several soft grounds by David Cox, and two quite unusual pieces of ornament by J. M. W. Turner, contains after a fashion an epitome of the art of the early nineteenth-century English etchers. W. F. Hopson, the artistic executor of the late W. J. Linton, has presented a proof of that great wood-engraver's last important block. This Waterfall, done in 1887 and never published, was made by Linton to show that the taunt of "Can't do it," which the American engravers hurled at him after his onslaught on their technical methods, was not warranted. For downright artistry in cutting, brilliancy of color, and boldness of white line drawing, it is doubtless one of the great masterpieces of graver work on wood. Edward W. Forbes has presented an excellent example of the skill of Gustave Kruell, a portrait of the late Professor F. J. Child of Harvard, famous for his work on English balladry. It is instructive to compare this with the Linton, for it shows conclusively to what an extent that very temperamental man went when he condemned the American work, and leads one to think that much of Hamerton's great praise was amply justified. Henry Walters has given a miscellaneous collection of old prints, containing much that will be of interest to the student of the development of technique, as it contains a large number of engravings

and etchings by the forgotten masters of the late sixteenth century, those men whose virtuosity has left its indelible stamp upon subsequent burin practice.

W. M. I., JR.

BEQUEST OF WILLIAM M. ST. JOHN. The Trustees have received as a bequest from the late William M. St. John the sum of \$10,000, "in the interest of Art, for the purposes of which said Museum was constituted and created."

JAPANESE COLLECTIONS. During a recent visit to Japan the curator of arms and armor secured for the Museum the Goda Collection, as noted in the present BULLETIN; he also brought back a series of objects in iron and bronze from the ancient tumuli (earlier than the eighth century), including armor; swords with bronze-gilt guards and pommels, some elaborately decorated; trappings of the war horses which were buried with the chief—saddle mounts, stirrups, bridles, and bells; and a bronze-gilt tiara of beautiful design. These belonged for the most part to the head-man of the village of Gumma, in the province Musashi, who collected them many years ago, before the Japanese government prohibited, under severe penalties, opening ancient tombs. With the above objects were secured a series of "haniwa," or memorial figurines in pottery, which were placed on the burial mounds and pictured the retainers, wives, horses, arms, clothing, even the dwelling house of the dead chieftain. Such objects, often crudely fashioned and poorly baked, occupy quite a prominent niche in the art history of Japan. Unhappily they are rare; for, instead of having been deposited, like the Chinese T'ang figurines, within the grave chamber, they were merely arranged on the top of the mound, where they soon became broken and lost. Another acquisition was the Hattori Collection of early brocades, in a series of albums, sixteen in all, gathered half a century ago by a learned merchant of brocades: the specimens, while for the most part small, represent the textile art of the Japanese during the period of a thousand years, and, happily for the student,

the samples are named and dated. Other purchases include arms, armor, and ancient banners, doll-like models of ancient personages, and costumes, together with

numerous reproductions of ancient picture-rolls. The most important of the present purchases were made possible by the gift of a trustee whose name may not be given.
B. D.

NOTES

MEETING OF THE BOARD OF TRUSTEES. At a meeting of the Board of Trustees, held October 15, Francis C. Jones was unanimously elected a Trustee in the Class of 1919 to fill the vacancy caused by the death of Joseph H. Choate. Mr. Jones is a painter by profession and is well known among his associates for his public spirit, as well as for his paintings. He is Treasurer of the National Academy of Design. He recently served a full term on the Art Commission of the City of New York by appointment of the Mayor, on the nomination of the Fine Arts Federation. He has been for many years a member of the Executive Committee of the American Federation of Arts and Chairman of its Committee on Exhibitions. He is a Trustee of the American Academy in Rome.

Two resolutions unanimously passed at the same meeting are appropriately recorded here. In recognition of his very generous act in lending his collection of paintings, and in allowing them to remain in the Museum for so long a period, to the great advantage of the many visitors who have enjoyed them, the Trustees adopted a special vote of thanks to John H. McFadden; and special thanks were voted also to Charles L. Freer for his contribution to the loan exhibition of Japanese screens arranged in honor of the visit of the Japanese War Commission.

MEMBERSHIP. At the same meeting, the following persons were elected members:

FELLOWSHIP MEMBERS

LOREN OGDEN THOMPSON
CARLL TUCKER

SUSTAINING MEMBERS

MRS. JAMES TOLMAN PYLE
CHARLES H. SABIN
ELWIN K. STEWART
THOMAS TAPPER

Besides these, 858 persons who had qualified as Annual Members since the last meeting in June were also elected. The list of names, which is too long to be printed here, will appear in the Annual Report. Since the days of its founding, the membership of the Museum has always been regarded as one of its most important features, not alone because of the revenue derived therefrom, but because of the solidarity which comes from it. The membership today is the largest in its history, numbering in all classes 8,318.

Of this number, 2,329 persons have joined since January of this year, a fact which is the source of lively satisfaction to the Trustees, as an indication of the desire of the community to support their efforts.

OPENING OF THE GALLERIES OF CLASSICAL ART AND TEXTILES. On the evening of Monday, December 3, the new galleries of classical art and the new textile galleries will be opened with a reception tendered by the President and Trustees of the Museum to the members and their friends, from 8:30 to 11 o'clock. On December 4 and thereafter these galleries will be open to the public.

LECTURES ON LANDSCAPE. Hill and plain and sky have interested men in varying degree from classic times to contemporary days. At some periods of the world's history, however, the study of human nature and human institutions has crowded out the more abstract appeal of the country; and slowly awakening from these ages, men have been inarticulate in the presence of nature, as was Petrarch, who climbed his mountain but found no words to record what he saw there. In similar fashion early painters are curiously circumscribed in expression. Landscape when

it first appears plays a subordinate part; it becomes a source of aesthetic pleasure in painting only as human nature gradually learns to find companionship there.

The three lectures for members on the Evolution of Landscape, given on Fridays at 11 A. M., are intended to illustrate typical changes which have taken place in the interpretation of nature. The subject will be treated under the following heads:

- November 9. Classic Landscape in Italy and France.
- November 16. The Dutch Tradition.
- November 23. The Barbizon School and Impressionism.

LECTURES FOR THE DEAF. It is a satisfaction to announce that Miss Jane B. Walker will continue, under the auspices of the Museum, her lectures for the deaf who are able to read the lips, giving four during the winter on Thursday afternoons at 3 o'clock. The first three will be for adults, the last one especially for children. Miss Walker's courses are, so far as we know, the first lectures of their kind to be given in any museum. The dates and subjects are as follows:

- November 15. Jean François Millet.
- February 21. Constantin Meunier.
- April 18. George Inness.
- May 2. Myths in Marble.

Each afternoon a brief talk dealing with the life and the work of the artist under discussion will be given in the Class Room. This will be followed by a series of lantern slides. Miss Walker has chosen subjects which may be illustrated either directly or indirectly by the collections in the Museum, and the hour will close with a study in the galleries of the artistic qualities which can be properly understood only in the original work.

GALLERY TALKS FOR TEACHERS. Following the plan inaugurated last year, gallery talks for teachers of the public schools of New York City will be continued this winter, the meetings being held at 3:45 P. M. on the first Tuesday of each month, beginning on December 4.

It has been the aim on these occasions to select a short period or to limit the study to a particular class of objects so that there may be time both to discuss their relation to the history and civilization of the period and to appreciate their charm as works of art. At the December meeting, however, the hour will be devoted to a general view of the newly installed classical collections.

CLASS ROOM EXHIBITION. An exhibition of commercial and war posters from the permanent collection formed by the Museum Library, was held from October 22 through November 3, in Class Room C.

This collection, which contains about fifteen hundred examples of foreign and American war posters, advertising posters and folders, car cards and magazine inserts, was begun several months ago in answer to constant requests from artists and students for material of this sort. The object in view has been to demonstrate by careful selection that a poster can carry its patriotic, political, or merchandizing message to the public and still have artistic value.

The collection was augmented by several loans from private collectors and originals lent by the artists.

THE CHILDREN'S BULLETIN. Three issues of a quarterly entitled *The Children's Bulletin*¹ have already been published by the Museum and in December the first year of this periodical for youthful readers will be completed. The first number, issued in March, 1917, contained a story of Auvergne in the days of knight-hood, called *The Story of Bertrand the Brave*. This was woven around a Romanesque statue. In the June, 1917, issue was a story of Paris in the fourteenth century, the days of Charles VI and Isabeau de Bavière, called *The Story the Gargoyle Told*. This was intended to attract children to the civil ivories of the period, especially to an ivory mirror case. The September, 1917, number told the story of the Argonauts from the point of view of the interest in the classics of Renaissance

¹ Subscription price, 10 cents a number; 40 cents a year.

Florence. The Voyage of the Argo was illustrated by the two cassone panels painted by a member of the school of Pesellino with scenes from the story of Jason and his comrades. In each succeeding issue the aim will be to interest children in some one object by using it as a nucleus and building up around it a story of the period.

SERVICE FLAG. The Museum's service flag, which has been raised over the main entrance on Fifth Avenue, contains nineteen stars. The names of the men who are there represented are as follows:

OSCAR W. AUBÉ
BENJAMIN BUDDS
HERBERT DOYLE
H. W. FISHER
EUGENE FOY
CHARLES FRENCH
ROBERT ALAN GORDON
STEPHEN V. GRANCY
JAMES H. HAND
JOHN J. LOPEZ

FRANCIS A. McFALL
THOMAS McKENNA
WILLIAM M. MILLIKEN
ALBERT B. NIXON
JOHN REYNOLDS
EDWARD ROBERTS
STANLEY J. ROWLAND
ALBERT STEINHAUSER, JR.
HERBERT E. WINLOCK

TO THE MEMBERS OF THE MUSEUM who may have followed its efforts to treat printing as an art worthy of its careful consideration, especially to those who have seen the results of the association of the distinguished printer, Bruce Rogers, with the products of its own press, during the year 1916, when he was connected with it, the news of the recent appointment of Mr. Rogers to the Directorship of the University Press of Cambridge, England, will be welcome. Such a recognition of the merit of one of America's greatest printers, at this time especially, is an honor in which the Museum has a small share.

LIST OF ACCESSIONS AND LOANS

OCTOBER, 1917

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.....	Helmet (hachi), Japanese, 1350-1500.....	Gift of H. Kusunoki
(Wing H, Room 6)	Standard head, Egyptian, 1700;	
(Wing H, Room 5)	inlaid spur, Tunisian, 1750; embrodered pistol holster, Spanish, 1650.....	Gift of William Milne Grinnell.
(Wing H, Room 9)	Quiver, fourteenth century; quiver, fifteenth century; helmet (hachi), seventeenth century—Japanese.....	Gift of Masaouji Goda.
(Wing H, Room 6)	†Goda Collection of Japanese sword furniture, several helmets, Daimyo's military equipment in lacquer; collection of Japanese objects in iron and bronze, I-VIII centuries, from tumuli; swords with bronze-gilt pomels, bronze-gilt tiara, horse equipment, bells, etc.....	Gift of a Trustee of the Museum.
(Wing H, Room 6)	Gun case, lacquered, Japanese, about 1820.....	Gift of Charles M. Schott, Jr.
†Recent Accessions Room (Floor I, Room 6).		

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ARMS AND ARMOR..... (Wing H, Room 6)	Copy of iron helmet found in a corridor tomb at Kumobemura, Takigun, Tamba, 1896.....	Gift of the Imperial University of Kyoto.
(Wing H, Room 6)	Short sword (tanto), made by Miyaguchi Masafusa, Japanese, modern.....	Gift of Miyaguchi Masafusa.
CERAMICS.....	*Vase, Chinese, T'ang dynasty; detail of a gargoyle group and a bowl, T'ang dynasty; five bowls, three incense burners, two jars, two vases, two cups, and a box lid, Sung dynasty; five dishes, five jars, three cups, two bowls, pot, vase, and bottle, Ming dynasty; figure of a lion and figure of a lion with cub, K'ang-hsi period; two modern copies: dish and brush pot—Chinese; modern copy of an incense burner, Japanese; rouge box and two bowls, Korean, Korai period.....	Purchase.
	†Two tiles, Persian, fifteenth century; tile, Indian, fifteenth century.....	Gift of Philip M. Lydig.
CRYSTALS, JADES, ETC.....	*Emblem, hatchet, and two disks, in jade, Chinese, Han dynasty..	Purchase.
DRAWINGS.....	*Four portraits by John Vanderlyn.....	Bequest of Ella Church Strobell.
MINIATURES & MANUSCRIPTS..	*Portrait of a Lady, signed Louisa; portrait of a Man, signed Louisa; portrait of a Lady, signed L. S. C.; portrait of a Man, signed Barrois; portrait of a Man, artist unknown.....	Bequest of Ella Church Strobell.
	*Album containing inscriptions, Chinese, Sung dynasty.....	Gift of Lai Yuan & Co.
	†Book, with illuminations, Spanish, dated 1525.....	Gift of Mr. and Mrs. Adolph Obrig.
MISCELLANEOUS.....	*A selection of two hundred and fifty-one objects, consisting of classical and Egyptian antiquities, Oriental and Near Eastern ceramics, sculpture, stained glass, jewelry, enamels, paintings, water colors, and textiles..	Bequest of Isaac D. Fletcher.
METALWORK.....	*Bronze mirror, Han dynasty; bronze mirror, Six Dynasties; bronze mirror, T'ang dynasty..	Purchase.
	†Silver teapot, Russian (Moscow), 1765; dial, Turkoman, sixteenth century.....	Gift of Philip M. Lydig.
PAINTINGS.....	†The Peace Pipe, by E. I. Couse, American, contemporary.	
	†The Grey Lady, by Charles Marchall, French.....	Gift of Mrs. A. Obrig, in memory of her husband, Adolph Obrig.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
PAININGS	†Two paintings: Landscapes, by Alexander H. Wyant; two paintings, Evening—New Bedford Harbor, dated 1899, and Early Spring, dated 1894, by D. W. Tryon, American	Gift of Mrs. George Langdon Jewett.
	†Cossack Horses in a Storm, by Adolf Schreyer, German; Marine, by George Inness, American; Children Calling to the Cows, by Xavier de Cock, Belgian	Bequest of Eliza W. Howland.
SCULPTURE	*Head of a woman, in stone, Chinese, late T'ang dynasty; eight figures in bronze and bronze-gilt, Korean, sixth to tenth century; modern copy of a figure of Buddha in gilt-bronze; printing stone, Chinese, eighteenth century	Purchase.
TEXTILES	*Hattori Collection of specimens of brocade, eighth to eighteenth century	Gift of a Trustee of the Museum.
	*Five brocades and a piece of silk, Italian, thirteenth to seventeenth century; seventeen pieces of printed cotton, Javanese, nineteenth century; four Bokhara embroideries, Turkish, eighteenth century; brocade and prayer rug, Indian, eighteenth century; embroidery, Asia Minor, eighteenth century; damask, Spanish, sixteenth century; carpet, Chinese, early K'ang-hsi period; two embroidered cushion covers, Chinese, early nineteenth century	Purchase.
	*Three pieces of modern chintz, French	Gift of the Eddystone Manufacturing Company.
COSTUMES	*Virgin's robe, in silk, French, eighteenth century	Purchase.
(Floor II, Room 2)	Book of ten jade tablets, Chinese, 1648	Lent by A. Chester Beatty.
(Wing E, Rooms 8, 9, 10)	*Bronze cuirass, VII century B. C.	Lent by Dr. Bashford Dean.
(Wing E, Rooms 8, 9, 10)	Fourteen screens and twelve panels, Japanese, seventeenth century†.	Lent by Charles L. Freer.
	Three six-fold screens, Japanese, seventeenth century†.	Lent by Mrs. H. O. Havemeyer.
(Floor II, Room 32)	Five silver chains with crosses, six icons, an ivory relief, and two painted wood panels, Russian, sixteenth to eighteenth century;	
(Wing H, Room 5)	sword with scabbard, Turkish, eighteenth century	Lent by Philip M. Lydig.
(Wing E, Rooms 8, 9, 10)	Five paintings, Japanese, seventeenth century†.	Lent by Howard Mansfield.
*Not yet placed on Exhibition. †Recent Accessions Room (Floor I, Room 6).		
‡Removed from Exhibition October 29.		

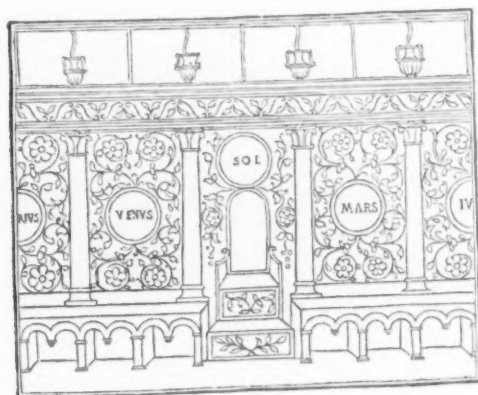
BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
(Wing E, Room 11)	Bronze libation vessel, Chinese, Chou dynasty.....	Lent by Mr. and Mrs. Eugene Meyer, Jr.
(Wing H, Room 9)	Ten pistols, seventeenth and eighteenth centuries; dirk with scabbard, early nineteenth century, Highland.....	Lent by Charles M. Schott, Jr.

CALENDAR OF LECTURES

NOVEMBER 9—DECEMBER 8, 1917

November 9	The Evolution of Landscape Painting (Members)	Edith R. Abbot	11:00 A. M.
10	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
11	Salespeople's Seminar	Grace Cornell	2-4 P. M.
11	Story-Hour	Anna C. Chandler	3:00 P. M.
11	Mediaeval Architecture	A. Kingsley Porter, Yale University	4:00 P. M.
15	Jean François Millet (For the Deaf)	Jane B. Walker, League for the Hard of Hearing	3:00 P. M.
16	The Evolution of Landscape Painting (Members)	Edith R. Abbot	11:00 A. M.
17	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
17	Salespeople's Seminar	Grace Cornell	8:00 P. M.
18	Salespeople's Seminar	Grace Cornell	2-4 P. M.
18	Story-Hour	Anna C. Chandler	3:00 P. M.
18	Romanesque Art (In French)	Stella Rubinstein	4:00 P. M.
23	The Evolution of Landscape Painting (Members)	Edith R. Abbot	11:00 A. M.
24	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
25	Salespeople's Seminar	Grace Cornell	2-4 P. M.
25	Story-Hour	Anna C. Chandler	3:00 P. M.
25	Italian Renaissance Woodcuts	William M. Ivins, Jr.	4:00 P. M.
December 1	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
1	Salespeople's Seminar	Grace Cornell	8:00 P. M.
2	Salespeople's Seminar	Grace Cornell	2-4 P. M.
2	Story-Hour	Anna C. Chandler	3:00 P. M.
2	Textiles	R. Meyer Riefstahl	4:00 P. M.
4	Gallery Talks (For Public School Teachers)	Museum Instructors	3:45 P. M.
8	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.



THE BULLETIN OF THE
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FIFTH AVENUE AND 82D STREET

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PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

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An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 10 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M., Saturdays to 8 P.M.